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WE live in an extraordinary age, not the least remarkable characteristics of which are—the contempt for *all* that has been handed down to us as wise, upon the plea that *some* of the said wisdom has been discovered to be equivocal; the extreme ingenuity with which certain matters are made to appear what they are not, and wrong is finished-off with the polish of right; the gulping wonderment of society at every bubble which floats on the stream, however impure the gas that engenders it; and the pretty equal increase of sanctity and crime among us, not unfrequently in the same individual. Formerly your bold and burly rogue attacked you face to face, emptying your fob or your cash-box at the risk of his life or liberty; and your notable empiric quacked his customers unsophisticatedly, through the triumph of his incomprehensible eloquence over their ductile understandings; but the present is a highly-rectified and double-varnished age, in which reason, justly assuming superiority over physical force, has produced very little amelioration of personal injustice, no decrease in the general amount of vice or error, and has taught mankind to be crafty rather than moral. The high-pressure speed of the times will not permit the prurient spirit of our living worthies to “wait for dead men’s shoes,” but urges them, like the waves of the sea, to overleap each other, or like insidious pellets in a pop-gun, to labour in the rear for the expulsion of that which enjoys the front; careless of who is to suffer, and heedless of the report that betrays the unbrotherly action.

We have been led to these unconsolatory reflections by the receipt of a number of letters, on the subject of a supposed vacancy having been declared in the office of organist at the Temple Church; which, on enquiry,

we ascertain to be a rumour arising out of circumstances and appearances, having neither foundation nor authority.

We have made it our business to see Mr. Warne, the incumbent of the situation; and from him we learn, that the Benchers of the Temple have not only never declared the office to be vacant, but have in many instances personally rejected, with indignation, the urgent recommendation of a certain individual, one of their own craft, to dispossess the present organist, and have repelled his insinuating solicitation of votes for himself, in case the said recommendation should happen to be complied with.

The sensitive, honest-minded reader, will be somewhat startled at this plain statement of the truth of the matter; but what will be thought when we add, that Mr. Warne has discharged his duties with satisfaction to his employers, for nearly twenty years, and that he has the misfortune to labour under an infirmity of vision, almost amounting to total blindness? and what can be said for the christian feeling or humanity of him who would jesuitically make one of the heaviest afflictions of life a reason and cause for further injury and ruin? Mr. Warne readily acknowledges the difficulty of executing the anthems and other portions of cathedral music which have recently been introduced into the service, at the Temple Church; and, has offered to provide or pay for a deputy to assist him—in fact, a competent deputy does at present officiate in those innovated portions of the service with which Mr. W. is not familiar—but, at a meeting of the Benchers, convened on account of the meddling, and the diligent canvass, of the individual in question, they rejected the proposal, as liberal-minded men were sure to do, and expressing their disgust at the conduct of Mr. Warne’s enemy, assured him of their continued countenance and support. And this is but justice to their old and faithful

servant, considering that he was engaged originally to perform the usual parish-church duty, of psalm and voluntary playing, and that cathedral duty, requiring a constant change of long and difficult pieces, was not contemplated at the period of his election.

It may be preferable to substitute a better musical service than our churches have hitherto offered, and we earnestly rejoice in such universally-growing preference; but this has nothing whatever to do with the propriety of removing an industrious artist from his post, because he is said to be, by nature, incapable (which by the way we do not admit) of performing additional and more difficult duty. The sound thinkers of the Temple readily perceived this—they felt that it would be just as reasonable to pull down their fine old church because it was not so capacious as York Minster; and they at once scouted the unchristian-like recommendation, and shut the door against the busy applicant, even though he was one of their own cloth; proving their honestman’s credence of the old French proverb, “L’habit ne fait pas le Moine.”

Luckily for our art, the actor of this musical Tartuffery legitimately belongs to another caste, and has but insinuated himself amongst us by auxilliary rather than artistical means—by private influence, by journal writing in his own praise, by stealing upon the weakest side of many—their faith, and by that restless perseverance by which the rat, who blinks the open daylight, works his way through the dark foundations of the palace and the stoutest fortress.

It is equally obnoxious to our practice, our inclination, and perhaps our interest, to index the faults and misdeeds of any one; we prefer cleaner and pleasanter work; but we deem that the profession should be put upon its guard—and it seems but right that his Grace the Archbishop of Canterbury, who is reputed a wise and just man, should be made aware, that he who has the credit of the above pharisaical transaction, is no other than the plausible individual, upon whom his Grace has recently conferred the title of Music Doctor.

GERMAN AND ITALIAN VOCALISM.

The difference between German and Italian music arises from the following causes. The Germans are a people of extremely warm sensibility and ardent imagination, united with a strength and depth of reflection that guards the former qualities from being quickly awakened, and adds proportionately to their vigour when they are touched. It is this habit of reflection which has acquired for them the unjust character of phlegm, which is so frequently bestowed on them. From their climate and other circumstances, they have not till very lately been great in vocal performance, and vocal composition has of course, except in few instances, stood proportionately low in the scale of perfection. It will however be observed that in these instances they have invariably excelled other nations, as in Handel, Haydn, and Mozart; it is true these geniuses were nurtured elsewhere, but they possessed in the first instance the warmth of sensibility, the vigour of fancy, and the power of concentration common to their country. Climate however opposed no obstacles to the progress of instrumental music, and in this, Germany has always been eminently successful; here the qualities we have assigned to them take double effect from their being principally confined to that pursuit; the soul that the German would infuse into his own voice, he endeavours to impart to instruments. It was Mozart who first taught those most analogous to the human voice, the wind instruments, to sing as it were, and to give passion to every note—and although in many instances effects are produced in German instrumentation which are impossible to human organs, yet, on the other hand, enthusiasm frequently goes too far, and deceived by its own intensity, aims at what is beyond the power of any thing short of language to express, and then follow exaggeration and incomprehensible confusion. In the meantime, singing has been moulded by the hitherto leading branch of art; the descriptive as well as impassioned tone of the orchestra required a corresponding force in the singer, and in the attempt to attain this character, originated the instrumental construction of vocal passages, which is found in German scores. The Italians, on the other hand, are formed for song; the salubrity and the voluptuousness of their southern climate affect equally their vocal organs and their sensibilities; they are the creatures of feeling and impulse; they revel in those faculties which are expanded as it were by the genial rays of their own bright sun, but they have not the perseverance necessary for the cultivation of talents that require their own efforts to be brought to perfection. Thus while the music of Italy is that of nature in its strictest sense—

nature, lavish in its gifts—that of Germany emanates from the mind that is filled with the treasures of study and reflection, and warmed by ardent enthusiasm.

Germany has however of late made great progress in vocal music; but this is hardly to be attributed to itself. In a late history of German poetry, it is remarked that “the Germans are not an imitative, but a listening people: they can do nothing without directions, and any thing with them.” This assertion has been exemplified with regard to singing—Italy has led the way, and they are now following her path. Sontag and Pasta were curious examples of the mutual interchange of style that is passing between the two countries. The former possessed Italian natural advantage—the latter, German intensity; may not the two have been influenced in some measure by the styles of the several countries being mutually cultivated during their age of study?

Later instances might be adduced; but these are sufficient for the purpose; and it is not too much to infer, that a great admixture of the two styles and qualities will ultimately lead to the establishment of a perfect system of vocalization throughout Europe. Already, the florid school is in the wane in Italy, and the several German singers at present engaged in the operas of that country, prove two important facts—that the Germans are improved as vocalists—and that the Italians are improved as judges—that the graces of song have been cultivated by the one, and the true expression of the passions is becoming acceptable to the other.

FELIX.

SEBASTIAN BACH'S METHOD OF FINGERING.

FROM THE GERMAN OF

DR. J. N. FORKEL,

Kapellmeister at the University of Göttingen.

According to Sebastian Bach's manner of placing the hand on the keys, the five fingers are bent, so that their points come into a strait line over the keys, lying in a plane surface under them, in such a manner, that no single finger has to be drawn nearer, when it is wanted, but that every one is ready over the key which it may have to press down. From this manner of holding the hand, it follows, 1st. That no finger may fall upon its key, or (as often happens) be thrown on it, but must be *placed* upon it, with a certain consciousness of the internal power and command over the motion. 2d. The impulse thus given to the keys, or the quantity of pressure, must be maintained in equal strength, and that in such a manner, that the finger be not raised perpendicularly from the key, but that it glide off the fore part of the key, by gradually drawing back the tip of the finger to-

wards the palm of the hand. 3d. In the transition from one key to another, this gliding off causes the quantity of force or pressure, with which the first tone has been kept up, to be transferred, with the greatest rapidity, to the next finger, so that the two tones are neither disjointed from each other, nor blended together. The touch is, therefore, as C. Ph. Emanuel Bach says, neither too long nor too short, but just what it ought to be.

The advantages of such a position of the hand, and of such a touch, are very various, not only on the clavichord, but also on the pianoforte and the organ. I will here mention only the most important. 1st. The holding of the fingers bent renders all their motions easy. There can therefore be none of the scrambling, thumping, and stumbling, which are so common in persons who play with their fingers stretched out, or not sufficiently bent. 2d. The drawing back of the tips of the fingers, and the rapid communication thereby effected, of the force of one finger to that following it, produces the highest degree of clearness, in the expression of the single tones, so that every passage performed in this manner, sounds brilliant, rolling, and round. It does not cost the hearer the least exertion of attention, to understand a passage so performed. 3d. By the gliding of the tip of the finger upon the key, with an equable pressure, sufficient time is given to the string to vibrate; the tone, therefore, is not only improved, but also prolonged, and we are thus enabled to play in proper connexion even long notes, on an instrument so poor in tone as the clavichord is. All this together has, besides, the very great advantage that we avoid all waste of strength, by useless exertion, and by constraint in the motions. In fact, Seb. Bach is said to have played with so easy and small a motion of the fingers, that it was hardly perceptible. Only the first joints of the fingers were in motion; the hand retained, even in the most difficult passages, its rounded form; the fingers rose very little from the keys, hardly more than in a shake, and when one was employed, the other remained still in its position. Still less did the other parts of the body take any share in his play, as happens with many whose hand is not light enough.

The natural difference between the fingers in size, as well as strength, frequently seduces performers, wherever it can be done, to use only the stronger fingers, and neglect the weaker ones. Hence arises not only an inequality in the expression of several successive tones, but even the impossibility of executing certain passages, where no choice of fingers can be made. John Sebastian Bach was soon sensible of this; and to obviate so great a defect, wrote for himself particular pieces, in which all the fingers of both hands must necessarily be employed in the

most various positions, in order to perform them properly and distinctly. By this exercise he rendered all his fingers, of both hands, equally strong and serviceable, so that he was able to execute not only chords, and all running passages, but even single and double shakes with equal ease and delicacy. He was perfectly master even of those passages in which, while some fingers perform a shake, the others, on the same hand, have to continue the melody.

To all this was added the new mode of fingering which he had contrived. Before his time, and in his younger years, it was usual to play rather harmony than melody, and not in all the twenty-four major and minor modes. As the clavichord was still what the Germans call "gebunden," so that several keys struck a single string, it could not be perfectly tuned: people played therefore only in those modes, which could be tuned with the most purity. From these circumstances it happened that even the greatest performers of that time, did not use the thumb till it was absolutely necessary in stretching. When Bach began to unite melody and harmony, so that even his middle parts did not merely accompany, but had a melody of their own, when he extended the use of the modes, partly by deviating from the ancient modes of church music, which were then very common, even in secular or chamber music, partly by mixing the diatonic and chromatic scales, and learnt to tune his instrument so that it could be played upon in all the twenty-four modes, he was obliged to contrive another mode of fingering better adapted to his new methods, than that hitherto in use, particularly with respect to the thumb. Some persons have pretended that Couperin taught this mode of fingering before him, in his work published in 1716, under the title of *L'Art de toucher le Clavecin*. But, in the first place, Bach was at that time above thirty years old, and had long made use of his manner of fingering: and secondly, Couperin's fingering is still very different from that of Bach, though it has in common with it the more frequent use of the thumb. I say only, the more frequent; for in Bach's method the thumb was made the principal finger, because it is absolutely impossible to do without it, in what are called the difficult keys; this is not the case with Couperin because he neither had such a variety of passages, nor composed and played in such difficult keys as Bach, and consequently had not such urgent occasion for it. We need only compare Bach's fingering, as C. Ph. Emanuel has explained it, with Couperin's directions, and we shall soon find that with the one, all passages, even the most difficult and the fullest, may be played distinctly and easily, while with the other we can, at the most, get through Couperin's own compositions, and even them with diffi-

culty. Bach was, however, acquainted with Couperin's works, and esteemed them, as well as the works of several French composers for the harpsichord of that day, because a pretty and elegant mode of playing may be learned from them. But he considered them as too affected, in the frequent use of the graces or ornaments, so that scarcely a note is free from them. The ideas which they contained were, besides, too flimsy for him.

SOCIETA ARMONICA.

The Concerts of this Society will take place, in the Opera Concert-room, as under—

Monday,	April 17.
"	May 1.
"	" 15.
"	" 29.
"	June 12.
"	" 26.

The entire arrangements, as heretofore, will be under the direction of Mr. G. Forbes.

REVIEW.

"*Our Schoolboy Days*,"—ballad—Jules Benedict. Cramer, Addison, and Beale.

A somewhat trite subject, elevated by the skill of the musician into a really elegant ballad—alike captivating from the unaffected simplicity of its melody, and the finished neatness of its accompaniment.

"*Remembrance of Scotland*—fantasia—Jules Benedict. Cramer, Addison, and Beale.

We must confess that we see little to admire in this fantasia. For such as it is—viz. a mere ingenious stringing together of a few Scotch airs, this piece may pass muster—but anything more in its favour, we cannot conscientiously utter.

"*The National Psalmist*," Parts 7 and 8—edited by Charles Danvers Hackett. Simpkin and Marshall.

This excellent work has achieved in its progress the success which we predicted for it, and which it richly deserves. No. 7.—though less attractive than any of the preceding numbers, contains nevertheless an anthem by Charles Wesley, which alone is worth the price of the whole number. A "*Nunc dimittis*" by the editor is also worthy favourable mention, No. 8 contains a collect from the communion service, a response by Orlando Gibbons, and a response by the editor, each of which is fully entitled to the musician's attention.

"*Our Dear Fireside*," John Pask. T. Pask.
 "I miss thee," Miss S. Adams. T. Holloway.
 "Amore muto," Theodore Döhler. Cramer, Addison, and Beale.
 "There's a time to weep," W. Aspull. L. Binckes.

The first of these contains nothing mentionable beyond a lively, though scarcely original melody. The second has a still more attractive tune, but the accompaniment is somewhat meagre. Of the third, we can merely affirm, that it is wholly free from error. The fourth, and by far the best, is remarkable for a very graceful melody, and a showy and effective accompaniment, requiring considerable power and neatness to execute satisfactorily.

"*Merriott's New Evening Service*," Merriott.
 "Merriott's Anthems," No. I. Merriott.

Pretty and inoffensive, and moreover well adapted to the purpose for which the composer has intended them.

"*Beatrice di Tenda*, air varié for the flute, Tulou. Hill and Co.

A pretty air, ingeniously varied, and well calculated to display the peculiar qualities of the instrument for which it is composed. We can, however, find no new point to record.

"*The days when we were boys together*," T. W. Ellis. T. W. Ellis.

A homely ballad—unassuming but decidedly entitled to praise, as a small thing happily achieved—as a trite thought gracefully uttered.

MUSICAL INTELLIGENCE.

Metropolitan.

MR. H. RUSSELL'S VOCAL ENTERTAINMENT.

Mr. Russell took leave of his London friends, on Wednesday last, when the gathering was most numerous and fashionable—the ladies, as usual, predominating. Mr. Russell was enthusiastically applauded in all his songs, many of which were encored; and he supported the fatigue with equal power and complaisance. We are told, this gentleman makes a brief tour to Scotland, and through the intermediate provinces, prior to his departure for America, where he is anxiously expected by the public and a large circle of friends.

MR. HORNCastle's ENTERTAINMENT ON THE NATIONAL MUSIC OF IRELAND.

The last of Mr. Horncastle's very talented and agreeable soirées, attracted a full and fashionable audience, on Thursday last, and afforded most complete satisfaction. Mr. Horncastle is vastly improved in the delivery of his interesting recitations, having overcome the coldness

and formality of his early attempts; and the musical portions of the entertainment are entitled to the very highest praise. Miss A. and Miss M. Williams, as well as Mr. H., sang several charming melodies, and joined in some harmonized airs with great artistic skill and effect—one of these latter, "The Funeral Cry," was most cleverly arranged and finely delivered—it was enthusiastically encored, as were several other pieces, and most deservedly relished by all present. Mr. Williams accompanied on the pianoforte, and Miss Le Roy on the harp, each in excellent good taste—and Mr. O'Hannagan's pipes, as usual, set feet in motion. The whole party left London, on Friday, to perform in Dublin; and are expected to return in a fortnight, when their pleasing and intellectual entertainments will, we trust, be renewed.

MR. EDWARD F. RIMBAULT'S LECTURE ON THE ANCIENT MUSIC OF ENGLAND.

One of the most agreeable, interesting, and useful entertainments, we remember to have attended, took place on Friday evening last, in the theatre of the Western Institution, Leicester Square—we say "useful," because the British public, who have been for years overwhelmed with floods of foreign song, are most ignorant, and extremely sceptical, of the past, that England has or ever had any music of her own; and the luminous efforts of Mr. Rimbault will, we trust, be useful in convincing the most scrupulous that the true germ of all music, and the virtue of all good music—melody—has long been indigenous here.

Mr. Rimbault gave a summary of the history of our national melodies, evincing his patient and acute research; and advanced many reasons why the preservation and cultivation of national music must essentially benefit a country, politically and morally, which proved his sound judgement and excellent taste. A vast variety of beautiful old tunes, many familiar and many more that should be so, were capitally sung by Miss Thornton, Mr. Clifford, Mr. How, Mr. Young, and Mr. Edney; the latter of whom, in the characteristic joviality of some of our ancient ballads, was particularly happy and impregnated his hearers with a similar unsophisticated good humour. Miss Thornton, too, in the sprightly "May-pole Song," raised the spirits of the audience to an exhilaration which would not have been exceeded in the most joyful days of "Merrie Olde England."

Several airs recovered to us by the indefatigable research of Mr. W. Chappell, and printed in his recently published collection of English songs, were quoted on this occasion; and we are quite sure would bear the test of being placed side by side with the acknowledged finest melodies that have ever been produced. We may instance "A legend of the Avon," "I'm lonesome since I crossed the

hill," "The spring is coming," "Susan's Complaint," besides others better known and appreciated.

We earnestly urge Mr. Rimbault to repeat this capital lecture frequently, and to carry out his subject, for which we know he possesses ample materials; and we feel confident that his enterprize would prove alike profitable to himself, and most welcome to the intellectual portion of the public.

SOCIETY OF BRITISH MUSICIANS.

The ninth *conversazione* of the present season was held on Saturday evening, in the rooms of Messrs. Erat, harp-makers, of Berners-Street. The meeting was numerous and comprised a very large aggregate of musical talent. The pieces performed, were Haydn's Quartet, No. 76, by Messrs. Gattie, Newsham, Hill, and Hancock?—"False friend, wilt thou smile or weep?" MS. song of Mr. Davison, by Miss Bassano.—Hummel's pianoforte duet, in A flat, capitolly executed by Miss and Mr. Dorrell—Sir G. Smart's "Queen of the skies," sung by Misses L. Pyne and Bassano, and Messrs. Clifford and Ferrari—a MS. Quartet of Mr. R. Barnett, was well played by Messrs. Thirlwall, Newsham, Hill, and Hancock.—G. A. Macfarren's "Ah! non lasciarmi," sung by Mr. Clifford—and Beethoven's C minor trio, Op. 1, by Messrs. Richards, Loder, and Hancock. The whole of these were executed in a style to please and satisfy the critical auditors; and the enjoyment of the evening was unbroken and unlimited; the sole regret being that it was the last meeting which the increasing bustle of the musical season will permit the members to afford themselves and friends, till towards the close of the year.

SACRED HARMONIC SOCIETY.

The "Creation" attracted a very large audience on Friday last. The performance was an excellent one, fully sustaining the reputation of the society and the artists assisting. Madame Caradori sang the choice morceaux of this fine work in her best style—Miss Towers, whose recent debut at these performances, in the "Messiah," was so promising, encreased her professional reputation very considerably by her singing on this occasion. Mr. Hobbs and Mr. Phillips also sang with their usual success, and the band and chorus were irreproachable. The "Creation" will be repeated to-morrow evening.

COVENT GARDEN THEATRE.

An Opera, under the title of "The Lady of the Lake," but very little akin to the lovely poem, and comprising Rossini's music of "La Donna del Lago," and some additions, was produced here on Tuesday sen'night, with some success. The librettist, as might be expected,

has emasculated the manly original, and the piece might as well be called "The Lady of Ontario," for any affinity it bears to Scotland; and the music is so entirely unnatural as to appear unnatural from the lips of characters dressed in tartans of all colours and descriptions save that appertaining to the clans. Mrs. A. Shaw was much applauded in Malcolm Graeme; and Miss Rainforth, though colder than usual, executed the music of Ellen admirably. Mr. Harrison made a most lackadaisical outlaw of Roderic; Mr. Manvers was less careful than is his wont, in the King; and Mr. Giubilei had nothing to do worth attention or notice. Why will the managers persist in boring us with antinational musical anomalies? "La Donna del Lago," though not one of Rossini's better productions, may be acceptable enough in Italy: so are the pieces of burned beef called *bifteks* in France; but what rational Englishman, or even Hottentot, would relish the one or the other, where more natural and preferable aliment is obtainable. The poem of Walter Scott would make an opera, condensed and almost without alteration, worth all the Italian librettos that have been written from the days of Metastasio to the present; and in the hands of a Bishop or a Barnett would be clothed in music, somewhat fitting the subject. Such might repay the treasury for the outlay of its production: the present piece will never do so, and truth to say does not deserve success.

DRURY LANE THEATRE.

We most heartily congratulate the management on the production of "Der Freischütz" on Monday evening, which proved as a whole, the most perfect performance of this wonderful opera that has ever taken place in this country. With hand and voice opposed to the entire neglect of native novelty, and the foisting of third and fourth-rate operas upon the public, under the glittering veil of fashionable popularity, still we say, as we have frequently said, give us sterling works, and afford our artists the opportunity of proving that they can do them justice, and we will be grateful for the lesson they will afford, both to the public and native musician; and we will patiently and thankfully merge the present in the future. Miss Romer exceeded herself in the heroine—she is apt to over-express, but the music of Weber is so completely expressive, that it tells its own tale, and Miss Romer judiciously left it so to do. Miss P. Horton was hardly so arch and sportive as the composer and author evidently intended the part of *Linda* to be, but she sang admirably. Mr. Allen far exceeded our expectations in *Adolph*, and is fast establishing himself in public estimation. Mr. Phillips's *Caspar* is well known; it lacks German enthusiasm, which is a very different emotion from that of other people; but, with this

undefinable exception, he was excellent. Mr. Stretton was the *Bernhard*, and it never fell to better hands. Mr. Jones was the *Hermit*, singing his small portion most effectively. Mr. Redfearn was the *Prince*, and no less efficient. The chorus was rather weak, but perfect—numbers are absolutely essential for the due delivery of the choral portions of this mighty musical picture; twenty more voices equally well taught would have beaten the once-famed German chorus irrevocably into the vale of shadows. The scenery was very appropriate, as were the whole of the costume and appointments; and the orchestra was hardly ever so effective in this theatre. All praise is due to the getter-up of the stage business, which is arranged in the best and busiest way, and to Mr. T. Cooke for the tact and judgment with which certain curtailments have been made without injuring the work, and for the admirable perfection of the ensemble.

The musical public will enjoy this first-rate opera with a still greater zest than that with which it was attended on its first popularity in this country; for they can now appreciate its extraordinary merits, and our singers at last do it justice.

PRINCESS'S THEATRE.

Mrs. a'Becket's opera, "Little Red Riding Hood," produced some time since at the Surrey theatre, was revived here on Monday evening, with but indifferent success. Mrs. Alban Croft (who debuted here on Thursday last, in the "Sonnambula," on occasion of the illness of Madame Garcia) played the heroine with much talent and no pretension. Mr. Weiss and Mr. Burdini supported the male workers of the story, and did their best with the music. The opera has just enough of English in it to satisfy the manager that he is patronising native talent by its performance; but we much question whether he will find abettors to that opinion.

MR. W. S. BENNETT'S CLASSICAL CHAMBER CONCERTS.

The third and concluding performance of this very interesting series took place on Monday evening, and gathered together all the principal admirers of superior pianoforte playing, and lovers of refined music in general. Mr. Bennett executed with his usual brilliancy and high finish, Beethoven's C minor sonata, with Mr. Blagrove—a series of marvellous but ugly variations of Mendelssohn—Scarlati's Lesson and Fugue, in G minor; a fugue of Handel, in E minor; and a posthumous one of S. Bach, in A minor—his own three sketches, "The Lake," "The Mill Stream," and "The Fountain"—and finally Beethoven's sonata in C sharp minor—in all of which, he excited universal applause. Miss Masson sang a bouquet of ariettes, entitled

"Leider Kreise," of Beethoven, very charmingly; as also, Molique's "If o'er the bounding sea." Miss Dolby sang Mozart's lovely "Resta, oh! cara," and two ballads of Mr. Bennett, "Long the night," and "May dew," most perfectly. Messrs. Blagrove, Moralt, and R. Hatton played Mozart's Trio, in E flat, capitally. Mr. Dorrell conducted this excellent concert, which left nothing to be desired, but that the series should immediately be renewed.

MR. WILSON'S SCOTTISH ENTERTAINMENT.

The Store-street Hall was fully and fashionably attended, on Monday evening; when Mr. Wilson repeated his interesting and popular "Adventures of Prince Charles," interspersed with a number of favourite Jacobite songs. Mr. W. was in fine voice and elicited the most gratifying applause, including several encores: and the company as usual, separated highly pleased and satisfied by the very pleasant and unaffected treat which these entertainments invariably afford.

Provincial.

BATH, Feb. 2.

Our Harmonic Society gave a splendid soirée to the ladies, on Friday last (27 ult.) which fully sustained the reputation of the institution and the high anticipations entertained of it. The whole of the music of Macbeth—Mr. B. Taylor's "Gipsy's Tent"—and a very choice selection of glees and madrigals of the best masters, were admirably rendered by Mrs. Millar, Mrs. B. Penley, Master Blake, Messrs. C. Milsom, Millar, J. K. Pyne, Bianchi Taylor, and the amateur members of the society. Mrs. Millar is a most accomplished vocalist—her style is pure, her intonation perfect, and her enunciation clear and expressive, so that her auditors feel as well as hear what she sings. Mrs. Penley added greatly to the pleasure of the evening, by her excellent singing, and the amateurs acquitted themselves most effectively in the Macbeth choruses and Mr. B. Taylor's very pleasing glee. There were seven encores—and the best judges are of opinion that the Macbeth music was never so well executed in Bath. The concert was under the direction of Mr. Millar, who has received the thanks of the President, Lord James O'Bryen, and members, for his tasteful and judicious selection—and a hope has been expressed that Mr. Millar will again lend his aid, for a second performance of the fine old Witch music, on an early occasion. The room was crowded with fashionable company.

OXFORD.—Feb. 8.

Mr. B. Sharp gave his annual concert on Monday night in the Town-hall, which attracted an audience of 600 persons. The veteran Marshall led an efficient band, and his son the M. D. presided at the pianoforte. Mr. E. Marshall played a solo on the flute in a brilliant manner—Madame Caradori Allan sang a variety of songs, &c., with her accustomed taste and elegance, and was encored in Lover's ballad, *The Cushla Macree*. Miss Rainforth was

encored in "Where the bee sucks" also in "The Grecian Daughter," Miss Ellen C. Lyon made a most favorable impression here, by the excellent manner in which she sang Rossini's "Bright flattering rays" (Semiramide) and Linley's ballad "Under the walnut tree"—Mr. Manvers of Covent Garden (son of our respected leader) gave the scena from Oberon, and a song by that mysterious composer, Schubert, in a manner that elicited very great applause. Several duets and concerted pieces were well sung by the vocalists named, and Mr. John Parry, who is a mighty favorite here, was tumultuously encored in his Swiss Song, and his Romance of infantile history 'yclept *Blue Beard*, caused roars of laughter and applause; on being called upon to repeat it, he gave "The Fine Young English Gentleman" with capital effect. The performance concluded with the national anthem, in the chorus to which, the company joined with heart and voice—God save the Queen!

BRIGHTON. Feb. 6.

Madame Oury, whose *Matinées* have created a great sensation here, gave a recherché performance on Saturday evening, at the mansion of Lady Twisden, which was attended by most of the distinguished *monde* at present sojourning in Brighton. Madame Oury was assisted by Miss Sabilla Novello (her first performance in this town) Madame and Signor Arigotti, and Mr. A. Novello, whose execution of the favourite morceaux of the "Stabat," and a few pieces from "Don Pasquale" gave very great satisfaction, and obtained most deserved applause. Madame Oury, with Mr. Oury and Mr. Hausmann, played a new trio of Mr. G. Osborne with great effect; also Wolff and De Beriot's Duet from "Robert le Diable," with Mr. Oury, and a new Fantasia of Prudent, each in a style of brilliancy and finished power surpassing most of her contemporaries. Mr. Oury executed a violin Solo admirably, and Mr. Hausmann played a piece of his own with great applause.

Foreign.

PARIS.—Feb. 4.

from our own correspondent.

The second concert of the Conservatoire came off last Sunday, and came off much better than might have been expected, considering that M. Habeneck, its zealous *animus*, has been indisposed for some days, and obliged to depute M. Tilmant to superintend in his place. M. Tilmant is clever and experienced, being the conductor of the Italian Opera, and, as a new coachman to the team, performed his duty well. The programme was:—

Symphony No. 53, in E flat Haydn
Motet "Adjutor in opportunitatibus" Cherubini
Violin concerto, M. Camillo Sivori
Selection from the 2nd act of "Iphigenie in Tauride" Gluck.
Symphony in A Beethoven

What a charming work is that of Haydn the *adagio* especially, which has scarcely a rival!—it was superbly played. We were to have had a new symphony of M. Schwencke, but the illness of Habeneck occasioned it to be postponed; and, spite of the disappointment of curiosity, the most fastidious were content with the change. The Motet was finely sung but seemed rather lengthy.

The concerto was a clever harlequin's jacket of Paganini-isms, and the performer, who is said to be a nephew and pupil of the great violinist, evinced a high and extraordinary talent on the instrument, performing all the marvels of his celebrated original with the most perfect ease and finish. M. Sivori was enthusiastically applauded, which is rather an unusual reception for a soloist, at these concerts. The Gluck pieces were most effectively given by Messrs. A. Dupont, Massol, and chorus. The grand work of Beethoven was done ample justice to. The concert was fully attended, and extremely well appreciated. Auber's new opera increases nightly in attraction; and "Don Pasquale" is no less in favour at the Italian house. M. Dreyschock has become a veritable lion. Balfe's "Geraldine," is in rehearsal at the Opera Comique, where a successful one act operetta, "Les Deux Bergeres," the music by Boulanger, was produced last week. Every thing else goes on as usual. Paris is overfull. *Hotel de l'Isle d'Albion.*
Rue St. Thomas du Louvre.

L.

Miscellaneous.

MR. BRAHAM.—This extraordinary vocalist and long-cherished public favourite returns to the welcome of his thousand friends, and "legion" admirers, this evening, at the St. James's Theatre; where he is advertised to give a vocal entertainment, comprising a vast number of his most popular efforts, efforts that were wont to please our fathers as well as ourselves. Mr. Braham will also introduce to the English public his son, Mr. Charles Braham, of whom cousin Jonathan has reported so favourably. It is almost supererogation to wish for a full and exhilarating audience. We have the best authority for stating that the rumour of Mr. Braham's engagement at Covent Garden, and his son at the Princess's Theatre, has no foundation in truth; the latter does not, at present, intend to accept any theatrical engagement; we believe father and son will give concerts in the provinces.

MR. ITJEN, the clarinet-player, has been appointed by the Marquis of Tweeddale, director of his Madras military band.

GERMAN OPERA.—A very effective German company is likely to visit London after Easter. Negotiations are on foot for securing a suitable theatre for the same.

HOW TO GET AN ENGLISH OPERA ACCEPTED.—Send your MS. to a theatrical manager, who will put it in his lumber-closet for a month or two—call upon him three or four times, leaving your card, for managers are more difficult of access than the Pope—write and appoint a meeting—you meet, the manager condemns your libretto—you thumbscrew your poet to alter it—the manager then objects to your score—you obliivate decorum, and provoke the manager—he knocks you down—you summon him to Bow-street—and eventually, the manager is bound over to keep the Piece (Peace)!

ROME, JAN. 20TH, 1843. EXTRACT OF A LETTER.—"Yesterday the Novello took her benefit, and a sensation was created, which has not been equalled for many years: verses, flowers, waving of handkerchiefs greeted her first appearance, and accompanied her performance throughout the whole of the evening; but after her singing "Casta Diva," the *furor* was at its height, the whole theatre showered bouquets and crowns, the camellias, of which latter alone, I was informed, were estimated at a hundred scudi (25 guineas, English); and our fair countrywoman was called upon the stage 29 times!!! Upon her leaving the theatre, her carriage was surrounded by the *élite* of Rome, bearing upwards of a hundred wax torches, whilst all the way home, flowers were showered upon her, and *vivas* rent the air—arrived at home, her house was beset with carriages, from which ladies of the first rank and quality waved their handkerchiefs, whilst the military band played her most popular airs, and the shouts continued of "*viva la Novello, eviva.*" The hall and staircase were filled with her admirers, who, as she ascended, kept up exclamations of "Come back to us, Novello, don't forget the Romans! &c. &c." By degrees the streets were cleared; but a second serenade, I understand, disturbed her first slumbers, proving that distinction has its annoyances, though Prima Donnas may not consider these as such. The greatest honour shown to the Novello I have however forgotten to mention, which was, that after she had finished singing, she went into a box to hear Moriani, in an act of the Lucia. Upon her entrance the whole audience rose, and, turning towards her, got upon the benches, and applauded for nearly ten minutes, an honour, I believe, unprecedented in this enthusiastic country; but, in addition to her talent, her being an English woman, and of irreproachable character, is much in her favour among the Italians, however lax their own code of morals may be."

ROYAL SOCIETY OF MUSICIANS.—The 105th anniversary festival of this excellent institution, will be celebrated at the Freemason's Hall, on the 20th of April.

HER MAJESTY'S THEATRE.—The 12th of March is at present appointed to be the commencement of the coming season. It is said the theatre is to undergo an entire re-embellishment, which it has lacked for several years, though its audiences, in the high season, gave it a blazonry of beauty that dazzled one's eyes beyond the notice of its native dinginess.

HAYMARKET THEATRE.—Mr. Webster, the most indefatigable of managers, is at present in Paris, selecting materials for a series of operatic translations from the repertoire of the *Opéra Comique*, which are to be brought forward here during the coming season.

ST. PAUL'S.—The performance of Sacred Music, for the benefit of the Sons of the Clergy, will take place this year, on the 11th of May (the rehearsal on the 9th).

PHILHARMONIC SOCIETY.—By an error of the compositor, the date of the Philharmonic Concerts were, in part, incorrectly printed—they should stand thus—March 20—April 3 and 24—May 8 and 22—June 5 and 19—July 3.—The list given in page 48 of our last number may easily be corrected with a pen, by placing 24 after 3 in April, and striking it out of the month of May.

AMATEUR CONCERT.—Another most agreeable re-union took place on Monday evening, in the ware-rooms of Messrs. Zeitter and Co., 4, New Cavendish Street; when a pleasant selection of pieces was performed by several distinguished amateurs, aided by Miss Bromley, Miss Marcus, Messrs. Handei Gear, Grattan. Cooke, &c. &c. A manuscript ballad of Mr. H. J. St. Leger, and a song of Mrs. St. Leger were deservedly admired and applauded. Two capital grand pianos of Zeitter and Co. were tested on this occasion with complete effect.

DOMESTIC MUSIC FOR THE WEALTHY.—Mr. Banister's sixth letter on this very interesting subject is unavoidably postponed till next week.

Notice to Correspondents.

Miss Lucombe—Mr. Foot—M. Chaulieu—Miss H. Binfield—Mr. Templeton—Mr. Edwardes—Dr. Elvey—Mr. Terty—Mr. Henshaw—Mr. A. Manasi—Mr. Millar—their subscriptions are acknowledged with thanks.

B—Yes—to ensure the earliest delivery stamped copies should be subscribed for at the office.

R. S. W.—The booksellers generally get the numbers on Thursday, or at least could get them.

An old subscriber—we have enquired, and learn that the situation is not vacant.

Expectans Expectavi—There will be no Gresham prize this year.

N. P. Crosland—We are flattered by his kind appreciation.

Mr. Grant—The communication has not reached us.

A subscriber—At Hackney, Kennington, Richmond, and Mile-end.

J. H. Gimblett—ha! ha! ha!

PRINCESS'S THEATRE,

This Evening, Thursday, February 9th, 1843, will be performed Donizetti's LUCIA DI LAMMERMOOR. Principal characters by Madame Eugénia Garcia Mr. Burdini, Mr. Weiss, and Mr. Templeton, &c. &c. And the YELLOW DWARF: or the King of the Gold Mines.

On Friday—LITTLE RED RIDING HOOD, VENETIAN PASTIMES, and the YELLOW DWARF: or the King of the Gold Mines.

On Saturday—LUCIA DI LAMMERMOOR, with the LOST LETTER, and the YELLOW DWARF Bellini's celebrated Opera, I PURITANI. And several Novelties are in rehearsal.

A new Grand, and original Opera (composed expressly for this Theatre), the Music by Sig. F. Schira, is also in preparation.

Stage Manager, Mr. H. I. Wallack.

The Box-Office is open from 10 o'clock till 4.

THEATRE ROYAL, DRURY LANE.

This evening, Thursday, Feb. 9, 1843, Her Majesty's servants will perform, SHAKESPEARE'S Tragedy of **OTHELLO, MOOR OF VENICE**. Othello, Mr. Macready—Cassio, Mr. Anderson—Iago, Mr. Phelps—Desdemona, Miss Helen Faucit—Emilia, Mrs. Warner. With the Opera of **DER FREISCHUTZ**. The characters by Mr. Allan, Mr. Redfearn, Mr. Stretton, Mr. H. Phillips, Mr. S. Jones, Miss Romer, Miss P. Horton, &c.

On Friday, there will be no Performance.

On Saturday, will be produced a new Play, entitled **A BLOT IN THE SCUTCHEON!** the principal characters by Mr. Anderson, Mr. Phelps, Mr. Hudson, Mr. G. Bennett, Mrs. Stirling, Miss Helen Faucit. After which, a new Farce, called the **THUMPING LEGACY**. The principal characters by Mr. Keeley, Mr. Hudson, Mr. W. Bennett, Mr. Selby, Miss P. Horton, with the Opera of **DER FREISCH TZ**.

On Monday, will be performed Shakspeare's Historical Tragedy of **MACBETH**, with Weber's Opera of **DER FREISCHUTZ**.

On Tuesday, Sir Edward Lytton Bulwer's Play of the **LADY OF LYONS**. After which Bellini's Opera of **LA SONNAMBULA**.

Milton's **COMUS**, adapted for representation, from the Poet's Text, is in preparation.

The Box Office is open daily from 10 to 4.

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Tarantella for the Pianoforte.

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J. W. DAVISON.

Than this *tarantella*, a better illustration need not be desired of the elegant and scholarly feeling which is daily gaining strength among our young artists—a determination to write *well* under all circumstances, and thus to purify and elevate even the most trivial kinds of composition that, while retaining their distinctive characters in unabated force, the musician is compelled to yield them attention and respect. We never have understood why dance-music is so generally resigned to the treatment of empirics, and cannot be induced to believe that, if undertaken by competent skill, such small matters as quadrilles and waltzes might not be invested with a large share of musical beauty without compromising their attractiveness for the multitude. Surely, vulgarity is no more the adjunct of sprightliness and general intelligibility, than is dulness of scientific treatment. But apparently obvious as is this position, its proof—considering the present vast separation of the dignified from the mean in musical art is far from easy; and the composer who arrives nearest to a practical establishment of the fact, will, in our opinion, do infinitely more for the amelioration of public taste than could be achieved by any amount of theoretical lecture. An application of this principle is found in the composition before us. The *tarantella* has always been recognised as a certain fantastic kind of music, of which the prominent characteristics were eccentricity, violent excitement, and an imaginary nationality, resident in its prevailing minor modality, and its continuous bustle of triplet motion; but no one ever dreamt of looking to it for fluency of outline, or skilful handling of subjects—or, in short, of giving it in any way the critical attention due to a regular composition. Now, Mr. Davison appears to have produced his *La Giovannina* with views precisely opposite to those we have just referred to. Without betraying any unusual determination to be technical, he has treated the Neapolitan dance exactly as a musician should deal with all he undertakes—in a spirit of honesty towards his art; and has invested it with all those scholarly qualities which the *tarantella* has hitherto lacked, without in any degree diluting that peculiarity of character which is admitted to distinguish it. The first remarkable feature of this composition is its perfect continuity of outline. There are no reiterated stops and correspondent fresh beginnings—no snatches of eight bars, dropping in, as it were haphazard, and to be heard no more—every thing is clearly referable to one course of thought; the modulations occur precisely where they are needed to support or heighten the interest; and the whole, though extending over thirteen pages, passes off with the most unflagging spirit. Besides this, the varied treatment of the first subject, at its successive re-appearance, is in a high degree musician-like; and there is a strikingly fine point, commencing in the fifteenth bar of the seventh page, where the last section of the previous sentence is lengthened out through a *crescendo* of twelve bars, and, after a choice variety of modulation, re-introduces the second subject in F major. The only defects we have to notice, are that the second subject does not possess an intrinsic interest commensurate with its situation, although the use subsequently made of it does much in the matter of atonement; and that the resumption of the first subject, and key (A minor), commencing in the seventh bar of the eleventh page, trips up the heels of the previous touch, (D minor), in a way so violent as to be the reverse of satisfactory, whereas a trifle of intermediary matter would have effected an amicable adjustment between the two keys without any sensible lengthening of the whole piece. *La Giovannina* is one of the most spirited productions of Mr. Davison's pen, that have as yet claimed our notice, and, as such, we confidently recommend it to pianoforte-players.—*Atlas*, Jan. 29, 1843.

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